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SOME INSCRIPTIONS FROM BIHAR

BY

Dines Chandru Sircar, Ootacamund.

A. NAULĀGARH IMAGE INSCRIPTION OF THE TIME OF VIGRAHAPĀLA; REGNAL YEAR 24

Shri Radha Krishna Choudhary, Professor of History, Ganesh Datta College, Begusarai, recently published a booklet entitled *Naulāgarh Inscription* (Ganesh Datta College Bulletin Series, No. 1, pp. 1—16) on behalf of the Jayaswal Archaeological and Historical Society and Museum, G.D. College, Begusarai, Bihar. The inscription, edited by Mr. Chowdhary in the above publication, was found in a village called Naulāgarh situated about sixteen miles to the north of Begusarai in the Monghyr District of Bihar. Finding the eye-copy of the inscription published in Mr. Choudhary's work not quite satisfactory, I requested him to send me a paper impression or a photograph of the epigraph. Mr. Choudhary very kindly complied with my request by sending me a chalked photograph of the inscription which is incised on the pedestal of a broken image.

The inscription contains only two lines of writing in characters belonging to the class that may be called Gauḍīya

and closely resembling those in the Pāla records of the tenth and eleventh centuries. Nothing calls for any special mention in regard to its palaeography and orthography. The language of the epigraph is Sanskrit with Prakrit influence in the name of a person.

The Naulāgarh inscription belongs to the twentyfourth regnal year of King Vigrahapāla, apparently of the Pāla dynasty of Bengal and Bihar, and records the construction of the image, on the pedestal of which it is inscribed, on behalf of a woman named Āśokā who was the wife of one Dhāmmaji (possibly Sanskrit *Dharmajit*) and the daughter of a vintner of Krimilā named Mahāmati.

The twentyforth regnal year of king Vigrahapāla, when the image in question was made and installed, is not of great importance in regard to the chronology of the Pālas. We know that a manuscript of the *Pañcharakshā*, now preserved in the British Museum, London, was copied in the twenty-sixth regnal year of apparently the same Vigrahapāla.[1] There were three kings of the name Vigrahapāla in the family of the Pālas of Bengal and Bihar. The first of them, also called Śūrapāla I, who had a short reign about the middle of the ninth century A.D., can hardly be identified with the king mentioned in the Naulāgarh inscription as well as in the manuscript of the *Pañcharakshā* in the British Museum. Scholars are however divided in their opinion in regard to the identification of this king, who ruled at least upto his twentysixth regnal year, with Vigrahapāla II (second half of the tenth century) and Vigrahapāla III (second half of the eleventh century).[2] It is unfortunately not possible to be definite on this point in the present state of our knowledge until further evidence is forthcoming. Palaeography of the records, attributed to Vigrahapāla II and Vigrahapāla III, does not

1. See Bendall, *Catalogue of Sanskrit Manuscripts in the British Museum*, p. 232; *J. R. A. S.*, 1910, p. 151.; R. D. Banerji, *Pālas of Bengal* (Mem. A. S. B.), pp. 66-67.

2. *History of Bengal*, Dacca University, Vol. I, pp. 179-80.

No. 1.



Naulagarh Image Inscription of the 24th Regnal Year of Vigrahapāla

No. 4.



Kāṇḍi Stela of the Age of the Later Palas

help us much. The Amgāchhi plate[1] of Vigrahapāla III shows that this king ruled at least up to his twelfth regnal year; but nothing is as yet known precisely about the length of the reign of Vigrahapāla II. Under the circumstances, it is possibly better to assign, just tentatively, the reign of about twentysix years to Vigrahapāla III rather than to Vigrahapāla II.[2]

The father of Āśokā who was responsible for the construction and installation of the image in question is described as a vintner of Krimilā apparently referring to the city of that name which was the headquarters of the Krimilā *vishaya* (district). I have elsewhere[3] shown that the ancient city of Krimilā comprised the site of the present village of Valgudar between the Luckeesarai (Lakhīsarāi, Lakshmīsarāi) and Mankathā stations on the East Indian Railway, in the western fringe of the Monghyr District, and that the district of that name was situated roughly to the south of the Ganges between the two other *vishayas* or districts having their headquarters respectively at Śrīnagara or Pāṭaliputra (near modern Pāṭnā) and Mudgagiri (modern Monghyr). It seems to me now that the Naulāgarh region, at present lying to the north of the Ganges, also formed a part of the Krimilā *vishaya* in the age of the Pālas and that, about a thousand years ago, the main course of the Ganges passed by a route to the north of that area. This supposition appears to be supported by what has been said by Mr. Choudhary : "A branch of the Ganges", he says, "flowed to the west of the present mounds of Naulagarh. It flowed in the Bainti, a river flowing these days from south to north".[4]

1. Cf. Bhandarkar, *List of Inscriptions*, No. 1632.

2. I have recently examined a new grant of Vigrahapāla III dated in his seventeenth regnal year. This date may be taken as pointing to the same direction. The inscription comes from a village in the northern part of the Bhagalpur District of Bihar.

3. *I. H. Q.*, Vol. XXVI, pp. 138-41.

4. *Op. cit.*, p. 9.

TEXT[1]

1 [Siddham ॥] Ś[r][2] ī-Vigrahapāladeva-rājye Samvata[3] 24 Krimilīya śau-

2 ṇḍika-Mahāmati-duhitrā Dhāmmaji-patnyā[4] Āśoka[yā] kā[ri*]tā ॥[5]

Translation

Let there be success.] (*This image*) is caused to be made by Āśokā (*who is*) the wife of Dhāmmaji and the daughter of Mahāmati, a vintner of Krimilā, in the year 24 of the reign of the illustrious Vigrahapāladeva.

B. VAṬEŚVARA-STHĀNA STONE INSCRIPTION

Vaṭeśvara-sthāna literally means 'the holy place of the god Vaṭeśvara, while the name *Vaṭeśvara* itself indicates 'the lord of the *Vaṭa*'. Vaṭeśvarasthāna is a place near Pātharghāṭā where some scholars have located the site of the famous Vikramaśilā or Vikramaśila monastery, founded by the Pāla king Dharmapāla (*circa* 770—810 A. D.) or by his son Devapāla (*circa* 810—50 A. D.)[6] There is no doubt that the present Vaṭeśvara-sthāna is to be identified with the Pāla *jaya-skandhāvāra* (possibly, temporary capital) called Vaṭa-parvataka (read by scholars as *Vaṭaparvatikā*) whence the Jājilpāṛā (Maldah District, West Bengal) plate of Gopāla II (*circa* 940-50 A. D.) was issued.[7] The holy place is mentioned as

1. From a photograph supplied by Mr. R. K. Choudhary.

2. Expressed by a symbol.

3. Read *Saṁvat* which is a contraction of *Saṁvatsare*.

4. The eye-copy published by Mr. Choudhary and the photograph examined by me suggest the reading *ḍi*; but I suspect that the original may have actually *ji* instead.

5. The *visarga*-like sign before the double *daṇḍa* forms a part of the mark of interpunctuation as in the Madras Museum plates of Narendradhavala and some other records.

6. *History of Bengal*, *op. cit.*, p. 115; De, *Geographical Dictionary*, s. v. *Vikramaśilā*.

7. *Bhāratavarsha* (Bengali), B. S. 1344, Śrāvaṇa, p. 264; *ibid*, B. S. 1350, Jyaishṭha, p. 405.

Vaṭeśvara-parvata in the *Tīrtha-maṅgala* by the Bengali author Vijayarāma Sena (second half of the eighteenth century). Vaṭeśvarasthāna lies near the Colgong (Kahalgāon) station on the East Indian Railway, in the Bhāgalpur District of Bihar.

In the second week of December, 1950, when I was passing through Calcutta, an impression of a small stone inscription was brought to me for examination by Śrīmatī Debalā Mitra who had been a pupil of mine when I was a Lecturer in Ancient Indian History and Culture in the University of Calcutta and is now a Research Scholar of that University. Mrs. Mitra received the impression from Mr. L. K. Misra, Secretary of the Vateswarthan-Vikramaśilā Rakshā Samiti of Kasḍī (near the Colgong Railway Station). Later, at my request, Mr. Misra kindly sent me another impression of the same inscription. The inscribed stone slab is now preserved in Mr. Misra's house at Kasḍī.

The inscription contains only two lines of writing, the first one measuring about 14 inches in length and the second about 10½ inches. The individual letters are more or less about one inch in height, although conjuncts have usually a bigger size.

The characters resemble closely those of East Indian inscriptions belonging roughly to the eighth and ninth centuries A. D. There is not much in the inscription that calls for special remark as regards its palaeography and orthography. But the sign for initial *a* seems to bear some influence of the form of that letter in the Bhaikshukī script. The medial *i* sign of *ti*, the last letter of the epigraph, is joined with the following mark of interpunctuation as in the last *akshara* of the Sumaṇḍala plates of Pṛithivīvigraha-bhaṭṭāraka and in some other records. The language of the epigraph is Sanskrit, although there is Prakrit influence in the name of the god *Vaḍḍeśvara* which seems to be a mistake for *Vaḍeśvara* (Sanskrit *Vaṭeśvara*). The inscription refers to the celebration of a ceremony styled *varsha-vardhana* in

honour of the god Vaḍḍeśvara (Vaṭeśvara). *Varsha-vardhana* seems to indicate an annual festival or anniversary (cf. also *varsha-vṛidhi*[1] or birthday ceremony). The celebration is said to have occurred in the fourth quarter of the *nakshatra* called Punarvasū in the second *tithi* of the bright half of the month of Āshāḍha. There is no reference to any era or the regnal reckoning of a king, of whose dominions the locality may have formed a part. Whether this would suggest attribution of the inscription to a date immediately before the conquest of Bihar by the Pālas in the second half of the eighth century can hardly be determined in the present state of our knowledge. The importance of the inscription under discussion lies in the fact that it proves the antiquity of the god Vaṭeśvara (Śiva) worshipped at Vaṭeśvara-sthāna even up to the present day. As already pointed out, the name of Vaṭeśvara is given in the inscription as Vaḍḍeśvara which seems to stand for Prakrit Vaḍeśvara. It may be supposed that *Vaḍḍeśvara* is derived from Sanskrit *Vṛiddheśvara* through Prakrit *Vaḍḍhessara*. But I have no information about any local tradition in support of this derivation.

TEXT[2]

1 [Siddham ।][3] A(Ā)shāḍha-sita-dvitīyāyāṁ purnarvva[4]sū-chaturtha-pāde

2 varsha-vard dhanaṁ śrī-Vaḍḍe(ṭe)[5]śvarasy=eti ।

Translation

Let there be success.] The anniversary of the illustrious Vaḍḍe(ṭe)śvara (*is held*) in the fourth quarter of the Punar-

1. It may have been like the *yātrā* of Kālapriyanātha mentioned in the dramas of Bhavabhūti.
2. From impressions.
3. Expressed by a symbol which is faintly visible on the impressions.
4. There is a small flaw in the stone in the lower part of the *akshara sū*.
5. That *ḍḍe* stands for *ḍe* has already been noticed.

vasū (*nakshatra*) on the bright second (i. e., the second *tithi* of the bright half) of Āshāḍha.

C. KĀNDĪ BUDDHIST IMAGE INSCRIPTION OF RĀṆAKA SAMUDRĀDITYA.

On the 20th December, 1950, I visited the village of Kāndī about 8½ miles from the Sikandrā Police Station in the Jāmuī subdivision of the Monghyr District, Bihar. A local gentleman named Rāmswarūp Śarmā kindly drew my attention to the mutilated images gathered at several places in the village, a few of which were found, on examination, to be inscribed. One of these epigraphs was found on the pedestal of a broken Buddhist image of a small size at the Chaṇḍī-sthāna of the village. From the same place I also gathered an interesting buff-coloured stone plaque which is $2\frac{2}{6}$ inches in length, $1\frac{4}{6}$ inches in breadth, $\frac{3}{10}$ inch in thickness and about 1½ ozs. in weight. The plaque represents a female figure and was apparently either used as a doll or preserved as a divinity by persons seeking fortune. The second alternative seems more preferable as even an uncouth stela of this kind would probably have been too costly for a doll. That such plaques were manufactured in large numbers is indicated by the fact that I found another exactly similar plaque now under partial worship at the Kālī-sthāna of the same village. The old relics in the village of Kāndī, examined by me, including the two plaques and the inscriptions referred to above should apparently be attributed to the age of the later Pāla emperors of Bengal and Bihar.[1]

1. My friend, Mr. S. K. Saraswati of Calcutta, took away the plaque for examination and was kind enough to send me a photograph of it together with the following note :

Rectangular stela with a female figure seen upright against the background in relief. The figure shows two hands, right hanging by the side, perhaps in the gesture of *varada-mudrā*, and left holding an object not clearly recognisable. The feet are not shown and an attitude of their being gathered up behind may not be improbable, if the disturbance of harmonious proportions, consequent thereto, is ignored. The figure is dressed in a long skirt, clasped to waist by a plain band, and with verticals and zigzags indicating folds. The upper part of the body appears to be bare. There are dotted

vasū (*nakshatra*) on the bright second (i. e., the second *tithi* of the bright half) of Āshāḍha.

C. KĀNDĪ BUDDHIST IMAGE INSCRIPTION OF RĀṆAKA SAMUDRĀDITYA.

On the 20th December, 1950, I visited the village of Kāndī about $8\frac{1}{3}$ miles from the Sikandrā Police Station in the Jāmuī subdivision of the Monghyr District, Bihar. A local gentleman named Rāmswarūp Śarmā kindly drew my attention to the mutilated images gathered at several places in the village, a few of which were found, on examination, to be inscribed. One of these epigraphs was found on the pedestal of a broken Buddhist image of a small size at the Chaṇḍī-sthāna of the village. From the same place I also gathered an interesting buff-coloured stone plaque which is $2\frac{2}{5}$ inches in length, $1\frac{4}{5}$ inches in breadth, $\frac{3}{10}$ inch in thickness and about $1\frac{1}{2}$ ozs. in weight. The plaque represents a female figure and was apparently either used as a doll or preserved as a divinity by persons seeking fortune. The second alternative seems more preferable as even an uncouth stela of this kind would probably have been too costly for a doll. That such plaques were manufactured in large numbers is indicated by the fact that I found another exactly similar plaque now under partial worship at the Kālī-sthāna of the same village. The old relics in the village of Kāndī, examined by me, including the two plaques and the inscriptions referred to above should apparently be attributed to the age of the later Pāla emperors of Bengal and Bihar.[1]

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The inscription in two places, the bigger portion in three lines covering the central part of the pedestal and the smaller one in two lines, which are continuation of lines 1—2 of the other portion, being towards the right. The bigger portion covers a space roughly about 8 inches by $1\frac{1}{4}$ inches, while the space covered by the smaller one measures $2\frac{1}{2}$ inches by $\frac{3}{5}$ inch.

incisions over the breasts and the lower abdomen. The head bears a cap-like flat head-dress, Ornaments are worn round the neck and on the upper and lower arms, but they are indicated merely by sharp-incised lines. The stela has a border of double incised lines and the pedestal a simple ornament of a shallow zigzag between two incised straight lines.

The modelling, extremely crude and primitive, is limited only to an outlining of the broad features of the physiognomy. In low relief and with summary modelling, the features are set in sharp contrast to one another without any suggestion of their being organically related. Without any refinement of contour they usually indicate flabby and distended masses of flesh loosely joined. The fingers are indicated by mere scratches over the stump of the palm; the nose has the appearance of a mere protuberance on the front of the face, reminiscent of pinched-up noses in primitive terracotta figurines; the open mouth is represented by a deep horizontal incision, and the round eyes by shallow curved lines.

On account of its primitive technique, crudely executed features and the indistinct nature of the object held by the left hand it is difficult to ascertain the stylistic and iconographic position of the figure. That would greatly depend on the nature of other objects found in association with it. Some tentative suggestions may yet be hazarded. It is not improbable that the right hand is meant to be in *varada-mudrā*. It is difficult to recognise the object held by the left hand. May it be regarded as a crude and unsuccessful representation of the stalk of a lotus or of a water lily? Any likeness that is assumed, it has to be emphasised, is an extremely far-fetched one. The relative position of the two hands may, however, indicate that a connection of the figure with the Buddhist goddess Tārā is not improbable, if other objects, found with it, are of identical nature and association otherwise, it may represent a primitive conception of the Mother or Fertility goddess.

The chronological and stylistic association of the figure is equally difficult to determine. The stela composition and the general disposition of the figure in the relief indicate a date certainly later than the Gupta period. In this connection reference may be made to almost similar plaques, usually in slate, which have been discovered from different parts of Bengal. A few of them may be seen in the Rajshahi Museum and in the Asutosh Museum of Indian art, Calcutta University. In the shallowness of the relief, in broad and flabby features summarily treated and in other compositional details the present figure exhibits significant affinities with the figures referred to. Particularly interesting are the two plaques, one in slate and the other in buff-coloured stone, each representing Vishṇu, both now in the Rajshahi Museum. These two offer the nearest approximation to the figure under examination, though the latter appears to be more archaic. These plaques from Bengal are usually regarded as primitive Pala, and a similar position, stylistically and chronologically, for the present stela may not be improbable.

The characters belong to the class that may be called Gauḍīya and resemble those of East Indian epigraphs of about the twelfth century A. D. The palaeography of the record suggests a date not far removed from that of the Valgudar inscription[1] dated in the eighteenth regnal year of Mandapāla as well as in the Śaka year 1083 (1161—62 A. D.). The language of the record is incorrect Sanskrit, its orthography exhibiting considerable influence of the local pronunciation (cf. *mahājāna-jāinaḥ* for *mahāyāna-yāyinaḥ* in line 1). The *visarga* and double *daṇḍa* (preceded by a *visarga*-like sign forming part of the mark of interpunctuation) are employed unnecessarily in a few cases.

The inscription says that the image in question was the *deva-dharma* of a devout follower of the Mahāyāna form of Buddhism, named Samudrāditya, who was a *Rāṇaka* himself and was the son of the devout Buddhist (*paramopāsaka*), *Rāṇaka* Nanda. The word *Rāṇaka* (modern *Rāṇā*) is a Prakrit form of Sanskrit *rājanyaka* (found in inscriptions also in the forms *rājānaka* and *rājanaka*) and indicates a subordinate ruler. The expression *deva-dharma* or *deya-dharma* (of. Pali *deyya-dhamma*, a gift), as is wellknown, indicates a religious gift and is used usually in connection with images installed by pious persons for being worshipped. The object of the *deva-dharma* installed, as usual in such cases, is said to have been the attainment of the results of the highest knowledge for all sentient beings beginning with the teachers (*āchāry-opādhyāya*) and parents of Samudrāditya. The image seems to have been made by an artisan named Dharmavara.

The Buddhist *Rāṇaka*, Samudrāditya who was responsible for the installation of the Buddhist image bearing the inscription under discussion and his father, Nanda, are not yet known from any other sources. The image must have been installed in a temple in the present village of Kāndī where it has been found. It is not improbable that this village

1. This inscription has been edited by me for the *Epigraphia Indica.*

was the capital of the *Rāṇaka* family to which Nanda and Samudrāditya belonged. No reference is made in the inscription to the overlord of *Rāṇaka* Samudrāditya who, as already indicated above, probably ruled over parts of the present Monghyr District of Bihar about the middle of the twelfth century. It is possible to think that the *Rāṇakas* of Kāndī were feudatories of the later Pālas and that they began to take the liberty of not referring to their overlord in their documents when Pāla authority in the Monghyr region declined during the reigns of Madanapāla and Govinda-pāla owing to the advance of the Gāhaḍavālas.[1]

TEXT[2]

1 [A] [Siddham ||][3] deva—dharmmō=ya[ṁ] ||[4] pravara-mahājā(yā)na-jā(yā)i(yi)naḥ param-ōpāsaka-rāṇa[ka]-[**B**]-Nanda-suta-rāṇakaḥ(ka)-

2 [A] śrī-Samudrādityasya yad=ata(tra) puṇya[ṁ*] tad = bhavatī(tv = ā)chāy-o(ry-o)pādhyāya-mātā-pitṛi-[**B**]kṛitvaḥ[5] sakala-saṭva-[rā]-[6]

3 ḥ-rāser=anuta(tta)ra-jñāna-phala-prapta gachhati[7] [||] śrī-Dharmmavara-[kṛitiḥ ?][||*]

D. DATE OF THE KHOJPUR DURGĀ IMAGE INSCRIPTION

Sometime ago, Pandit Vishnulal Shastri, Research Assistant in the Department of History, Patna University, was kind enough to send me for examination an impression of a small

1. See *Bhāratavarsha*, B. S. 1357, Āshāḍha, pp. 43-55 ; *Journ. As. Soc.*, Vol. xxvii, pp. 27-31.

2. From impressions.

3. Expressed by a symbol which is not quite distinct in the impressions.

4. The mark of interpunctuation is here unnecessary.

5. Read *pūrvaṅgamaṁ kṛitvā* as in other similar records.

6. Read *sattva-rāśe°*.

7. Read *prāptaye iti*.

inscription which he had found on the pedestal of an image of the goddess Durgā worshipped in the village of Khojpur in the Darbhanga District, Bihar. The impression is not quite satisfactory as the inking is less than what was necessary and as the paper used is too thick for the shallow incision of the letters on the stone image.

The inscription, covering a space 8·7 inches by ·75 inches, is divided into two halves separated by two vertical lines. Each half of the record contains only two lines of writing. It is a private record, in incorrect Sanskrit, of the construction and installation of the image of Durgā in question and is not so very important from the historical point of view. The image is said, in the second part of the record, to have been made by Sūryakara who was the son of Madana. But the date recorded in the second line of the first half, which can be clearly read in the impression, is of considerable interest. It is given in the La-Saṁ or the Lakshmaṇasena Saṁvat prevalent in Mithilā and is one of the earliest recorded dates in that era.

The date of the Khojapur Durgā image inscription, found in the second line of the first half of the record, reads : *La-saṁ* 147 *Āshāḍha-sudi* 12 *Śukre.* The image in question was then installed on Friday, the twelfth of the bright fortnight of the month of Āshāḍha in the year 147 of the Lakshmaṇsena-Saṁvat.

It is well known that Kielhorn made an attempt to determine the epoch of the Lashmaṇasena era in an interesting paper published in the *Indian Antiquary*, Vol. XIX, 1890, pp. 1—7. He pointed out that, according to a statement of Abul Fazl, supported by some dates in the Lakshmaṇasena-Saṁvat found in certain manuscripts, the La-Saṁ commenced about the Śaka year 1041 (1119-20 A. D.) whereas, according to the spurious copper-plate grant of Śivasiṁha as well as to certain modern Maithil almanacs, the epoch of the same era would fall about Śaka 1028 (1106-07 A. D.). Having examined six verifiable dates given in the La-Saṁ, Kielhorn

concluded that the era may have begun on the 29th October, 1106 A.D., but that the earlier dates of the era should better be referred to the era as commencing on the 7th October, 1119 A. D.

Some years ago, I published a Sanskrit-Maithilī document in the *Proceedings of the Indian Historical Records Commission*, Vol. XVIII, pp. 87-91. In lines 1-2 of this record we have the passage *viṁśaty-adhika-shaṭ-śate likhyamāne yatr=āṅken=āpi* 620 *La-Saṁ* and in line 18 we have *Chaitr-āsita* 3 *Kuje Śāke* 1651 *Sana* 1136 *Sāla*. Thus the document equates Śaka 1651 (1729-30 A. D.) and the Faslī San 1136 with La-Saṁ 620. This equation points to the commencement of the Lakshmaṇasena-Saṁvat in 1108 A.D. and is said to be supported by the present day almanacs of Mithilā. It has however to be pointed out that *Chaitr-āsita* in the date of the document seems to be a mistake for *Chaitra-sita*. Thus the date, Śaka 1651 Chaitra-sudi 3 Tuesday, regularly corresponds to Tuesday the 10th of March, 1730 A. D.

Now the date of the Khojpur image inscription, viz., La-Saṁ 147 Āshāḍha-sudi 12 Friday, seems to support the commencement of the Lakshmaṇasena-Saṁvat in 1108 A.D., and not in 1106 A.D. nor in 1119 A. D. as indicated by Kielhorn. In 147+1106=1253-54 A. D., Āshāḍha-sudi 12 was a Tuesday, while in 147+1119=1266-67 A. D. also it was a Tuesday. Only if the date is referred to 147+1108=1255-56 A. D., we get a Friday. The date of the Khojpur inscription thus seems to be Friday, the 18th June, 1255 A. D. pointing, as is already suggested by the document referred to above, to the beginning of the Lakshmaṇasena-Saṁvat in 1108 A. D.

It has, however, to be admitted that none of the six dates examined by Kielhorn would conform to the era commencing in 1108 A.D. It seems desirable therefore that some one takes into consideration all the La-Saṁ dates, now available from manuscripts and other sources, and finally tries to solve the problem regarding the commencement of the Lakshmaṇasena era. The most recent treatment of the subject is that of

No. 2.



Vateśvara sthān Stone Inscription

No. 3.



Kāṇḍi Image Inscription of Rāṇaka Samudrāditya

No. 5.

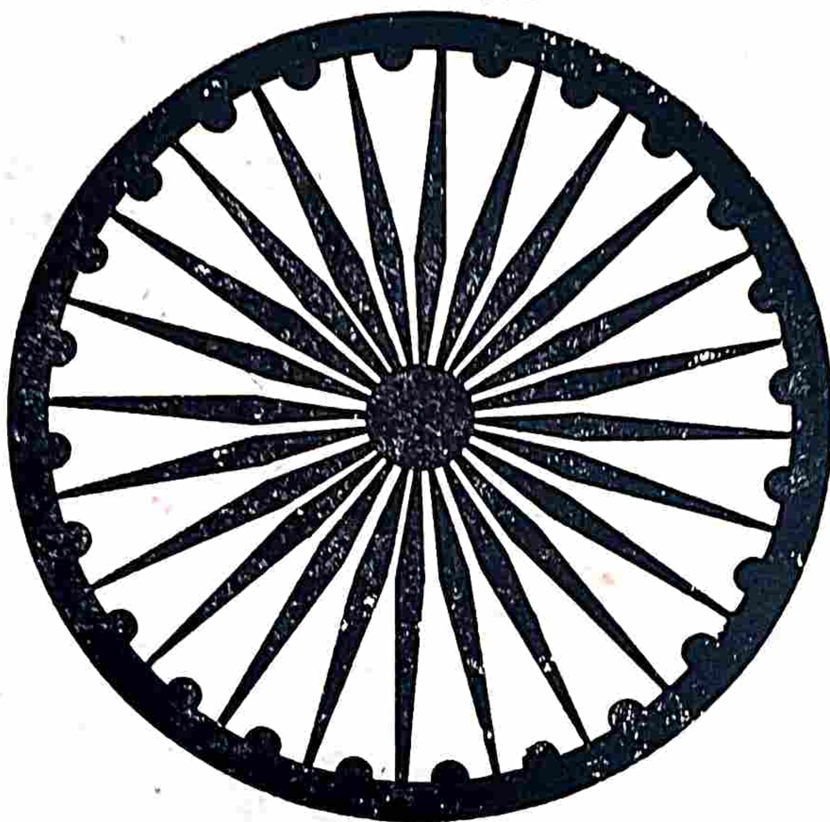


Durgā Image Inscription, Khojpur

Dr. R. C. Majumdar in the *Dacca University History of Bengal*, Vol. I, pp. 233—38. Dr. Majumdar holds that "the initial year of the era, as reckoned at different times and places, varied between 1108 and 1120 A. D. This can best be explained on the supposition that the *La-Saṁ* was an artificial reckoning associated with an event of remote past, the date of which was not definitely known at the time when people first began to use the era. Considering that the error was within a limit of twelve years, the birth of Lakshamaṇasena (of Bengal) may be regarded as the event." It is indeed necessary to determine the soundness of the suggestion with the help of further research on the subject.

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